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SACRED DANCE GUILD

newsletter

JOURNAL

newsletter

Winter Issue (January) 1985-1986 Vol. XXVIII No. 2

President's Message

Mystery and fresh expectation arrive with each new year. The HOPE that we have through a renewed spirit will see us through personal crises and worldly concerns of 1986. Our dance prayers will continue to activate dormant bodies and minds through carefully planned sharing and committed faith.

An opportunity each of you has already received word about is the OUTREACH '86 - an alternative to national Festival, an invitation to commit yourself, your region, your chapter, your spiritual friends to a "family" gathering. OUTREACH '86 includes a pilot project and other options for receiving: seed money, guidelines, and talent package; guidelines for a self-initiated event; or an ambassadorship opportunity at another conference.

Goals for OUTREACH '86 are numerous. The partnership and management skills gained through a regional event encourage warmer relationships and strengthen the possibility of more Guild chapters and more members. Dreams of hosting a regional event with national leadership are now possible. Thus the greatest number of Guild members will have the most choices, expanding Guild presence internationally.

This is a ripe year for Guild growth. The mystery and anticipation of "what is to come" make us all ambassadors of HOPE, messengers of STRENGTH, and ministers of UNITY.

Barrie Gibby



Sacred Dance Guild

President: Barrie Gibby

Vice-President: Dorothy Johnson

Recording Secretary: Kay Troxell

Corresponding Secretary: Ruth Becker

Treasurer: Sharon Miller-Rodakowski

Membership Director: Ellen Roberts Young

Program Director: Helen Castle

Journal Editor: Toni' Intravaia

Director of Regions and Chapters: Martha Fairbank

Publicity Director: Virginia B. Shuker

Resources Director: Alice Rader

Archivist: Susan Cole

Directors-at-Large: 1983-1986: Gloria Castano,
Carolyn Deitering, Virginia Huffine; 1984-1987:
Carla DeSola, Betty Bateman, Doug Adams; 1985-1988:
Bonnie Dawn Eddy, Connie Fisher, Dana Schlegel.

The JOURNAL is the official organ of the Sacred Dance Guild, a non-profit corporation with international membership devoted to dance in worship.

POLICY STATEMENT

The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo, and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board.

The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

Sacred Dance Guild, Post Box 177, Peterborough,
New Hampshire 03458.



Editorial

With telephone discussions on the Journal and the job of Editor of the Journal still pleasantly ringing in my ears, I start. (Thank you Mary Jane Wolbers and Dottie Johnson.) Also notes coming in from members keep me "plugging" away. "Let me take this opportunity to tell you how much I admire you and the way you do such a wonderful job with the Journal." (Nancy Brock) Now, the Board, the Editor and the Journal are in the process of making the Journal a better "lifeline" for the members and all interested in Sacred Dance. This will take time. We need to "grow" as the Guild itself has grown. Neither growth came all at once.

In my last Editorial I asked for material - articles or reports or dances - on the cycle of the seasons. I did not receive anything, so I proceeded to use the material on the Sacred Dance Companies. I think you will find it very interesting.

Also I hope you will note the delightful calligraphy of Susan Cole's that heads each section. Thank you Susan.

You will note a great article on the Chapters by Martha Fairbank. It would be great to have a report or an article from each of the chapters presidents. Also it would be good to have material on the professional liturgical companies that is not contained in this issue.

JOURNAL DEADLINES:

March 15

August 15

December 15

From the Vice-President~

As Vice President of the Guild, I was asked to do some Long Range Planning. In order to produce a realistic plan, it was necessary for me to tabulate our progress and Guild-sponsored activities for the last five years. A chart requesting specific information was distributed in the spring, well in advance of my planned presentation at Annual Meeting during festival '85 in Lancaster, Pa.

Directors of chapters and regions were requested to provide figures based on membership, workshops of 4 plus hours, workshops of 2-4 hours, retreat overnights or weekends, and social events (picnics, potlucks, etc, with or without a program).

I had hoped for 100% reply. Since that was not the case, I researched much of the requested information from a limited number of annual reports to the President and directories. I feel it is unfair to give an incomplete chart, but I would like to share a few observations.

1. Chapter growth went from five (5) in 1980 to eight (8) by 1985. No. California was added in August '83; Lakeshore and Upper South in June '85.

2. Comparing state/country membership between 1980 and '85: 26 states/countries increased their membership; 13 decreased; and 8 stayed the same. Statistics show that many people moved; some were often careless about change-of-address and were "lost"; some let membership renewal lapse and were dropped. Few seemed dissatisfied with the services of the Guild.

3. From 1983 - '85, membership increased from 484 to 569. With Ellen Young's computer, membership renewal system has tightened, and Ellen has tried to weed out the members retained for many months receiving extra mailings for no fee.

4. Concerning events appearing on the charts, 18 events occurred in 1980 and 32 in 1985. The 2-4 hour workshops increased from 6 to 17.

5. No. California had the largest chapter in 1985 (80 members), an increase of 47 from the year before. Festival '83 and '84 were located in Berkeley.

6. The largest regions (17-25) were: Mass., No. New York, Canada, Florida, Texas, Oregon, and Ohio. Before becoming parts of chapters in '85, Michigan and the region of Maryland-Delaware-W. Va. were among the larger regions. (Chapters can form with 15 regional members. See By-Laws).

Some Conclusions:

1. There is a serious need for accurate records to be kept of all membership events.
2. Each region and chapter needs to assess the needs of its members and meet those needs with a variety of events.
3. Leadership needs to keep closer and more frequent contact with its membership to develop several centers of activity within a chapter or state.
4. There is a very serious need for complete annual reports to be submitted to the President, Nat'l. Dir. of chap./Reg., and Archivist to keep the international leaders accountable to the Guild organization. Rebates have been sent for two consecutive fall seasons, and some chapters show no accounting of events, expenses, and report.

Details, conclusive chart of all regions, and specifics are on file at headquarters for your request and perusal.

Dottie Johnson

Chapter News

First of all, there's that \$6 per member which is returned to each Chapter on October 1 by the Membership Director. That ought to be motivation enough right there! And once you've gotten that, you will feel a responsibility to keep up the good work and continue to recruit members and to spread the good word about Sacred Dance and its efficacy for us all.

But the "lifeline", or "network" or whatever you call it is a real, live being, and extends all over the US, to Canada, England, France, and Australia. Maybe someday there will be enough in those far-off places to form Chapters. But in the meantime, the lifeline is fed by the activities of the Chapters and the dedicated ones out there who hang in there even without the support of a Chapter!--who sometimes can come together with us all at the annual festivals.

Another big advantage of a Chapter is that there is an organization with officers who spread the responsibility, making it possible for lots of things to get done, who have their hands on the lifeline in that area, who are accountable, who learn leadership and responsibility as well as dance, and who provide newsletters in the area and plan workshops to hold together their part of a far-flung group. Cohesion, encouragement, enthusiasm, and support are all needed out there in the wide-open spaces which some of us in the crowded parts of the world haven't experienced, with stuff like snow, hurricanes, tornadoes, (and even laziness!), and miles and miles of prairie and desert between members keeping us from the personal touch. So we do have to rely on the US Postal Service and the phone companies to keep us in touch, even when we're "near-flung" instead of "far-flung"!

So, reach out, explore the possibilities of a chapter, the next best thing to the festival (and one of the reasons the festival can be so successful!). A chapter doesn't have to be limited to state lines. It can be more than one state, as in our newest chapters.

Talk to your neighbors and see what you can cook up.

Then: do this to organize a chapter (for more details, write me):

Submit a petition to any Executive Board meeting.

Include:

1. a petition from 15 or more members of the SDG in that area.
2. a list of 3 or more officers (including a Chapter Representative).
3. a proposed budget for the year, a chapter charter and by-laws.
4. a list of proposed activities for the year.
5. a regional "history" of past events.
6. a description of the chapter region, with zip numbers.
7. a list of leadership and dance groups in the area.
8. a mailing list for the area including church councils, colleges, dance studios, etc.

Go to it!

Martha Fairbank,
Director of Regions and
Chapters,
1515 Pinecrest Rd.
Durham, NC 27705
Phone: 919-489-3092

Summary of Minutes
SDG EXECUTIVE BOARD

Your Executive Board feels that the members should be aware of the Board's activities in their behalf. Therefore, the Recording Secretary will provide a brief summary of each meeting based on the Minutes.

September 21, 1985

Meeting in Lancaster, Pa. A quorum present.

I. Reports

- A. Treasurer received \$12,640 from past Treasurer. Membership income since July is \$1,270; General operating fund, \$2,783; life memberships, \$2,368; Memorial Endowment Fund, \$6,305. Program fund (Festival monies) is maintained in a separate account.
- B. Guild membership is 530; 31 new members since Festival '85. Change over of dues to May 1 is almost complete. Dues rebates with complete list of paid-up members will be sent to Chapters October 1.
SDG Directory for 1985-86 was mailed to members in September. Printing costs: \$935.
- C. Contacts are to be made with national dance organizations to negotiate reciprocal membership benefits.
- D. Festival '85: Program Director reported 85 full-time registrants, 20 part-time, 17 full and part-time faculty. This is the first time in several years the Festival was successfully undertaken without aid of an umbrella organization.
- E. Board voiced support for the Journal. Redesigning the format, adding advertising is under consideration. Goal is to make the Journal self-supporting. This is a major project and several task forces will be formed.
- F. Vice-President's "State of the Guild," based on annual reports received from chapters and regions, will appear in the Winter Journal.
- G. Explanation of SDG address: P.O. Box 177, Peterborough, NH 03458. This is the Guild's official address as a non-profit organization incorporated in New Hampshire. It is a permanent address. Mail is forwarded from the Box to the President. This address must appear on all our official documents. (Practically speaking, members should write directly to Guild officers, Journal Editor, etc. using addresses given in the Directory.)

II. New Business

- A. Motion carried. The following is a Policy Statement of the Guild:

The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo, and name are to be used only in connection with official Guild business and activities as endorsed by a Chapter Board, Regional Director, or Guild Executive Board.

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- B. Agreement by consensus: The Guild asks anyone using its resources to include an acknowledgment to SDG and also to send the Guild a copy of the material/publication in order to build our own resource collection.
- C. Concern about additional cost of Canadian and overseas mailings of Journal and Journal Supplement. Contact will be made with these regional directors requesting their feelings about an additional fee vs. late mail.
- D. Resources Director will begin work on a "Skills Bank," a resource in areas other than dance, to be of value to the membership as well as the Board (i.e. costuming, computer expertise, etc.). A request for information will be prepared and sent to all members in a future mailing.

Respectfully submitted,

Kay Troxell
Recording Secretary

November 10, 1985

Meeting in Lancaster, Pa. A quorum present.

I. Reports

- A. Membership has increased to 557.
- B. Treasurer reports total of funds: \$11,448. She is preparing a budget for 1985-86.
- C. Corresponding Secretary is researching past Minutes to compile SDG standing rules in order to make governing the organization more efficient.
- D. Journal editor reports cover and masthead pages of the Journal have been printed for the full year and will not reflect any redesign changes.

E. Director of Chapters and Regions has been in contact with her directors offering them job descriptions and guidelines.

F. A follow-up report on Festival '85 with pictures will be prepared by Susan Cole and will appear in a future Journal or supplemental mailing.

Program Director reported Festival '85 income was \$16,000; \$963 came from part-time and commuting registrants, \$1,070 from patrons and scholarships. Ten scholarships were given in a variety of amounts.

G. Following guidelines for future Festival planning are being prepared: forms for site evaluation, job descriptions for committee chairpersons, general Festival overview, and talent bank for faculty.

H. Festival '87 is planned for Downstate New York. Grace Parker and Carol Vassallo will co-chair.

I. President named Kathryn Mihelick to chair 1985-86 Nominating Committee. Betty Bateman will serve 1985-87; Dana Schlegel will serve 1985-88.

J. Winnie Rupp has agreed to process the remaining Festival '85 tee shirts. Her address until June is 207 Walnut Hill Rd., A-8, West Chester, PA 19382.

II. New Business

A. "Outreach '86" as an alternative to a national Festival was discussed by the Board. It was voted to authorize the Program Director to develop a "pilot project" for regional mini-festivals. Members will be notified by letter of three options for "Outreach '86":

1. Regional Festival with pilot program package.
2. Guild-sponsored event with guidelines.
3. Ambassador for Guild at like-organization's conference.

B. Annual meeting date and place will be publicized later and with issuance of the ballot.

C. Money was allotted to send one Guild representative to Schuyler Creative Arts Institute Workshop, January 1986, at San Francisco Theological Seminary.

D. Motion carried: Until the By-Laws are amended to include provisions for filling vacancies in Guild positions, an interim policy shall be to fill elective positions by vote of the Executive Board, and to fill appointive positions by Presidential appointment.

E. Motion carried: The SDG Policy Statement is to appear in all Journals and other official publications. (See Minutes, 9/21/85, II, A.)

F. Task force studying the Journal will continue to meet and report at January, 1986 meeting.

Respectfully submitted,

Kay Troxell

Recording Secretary

EXECUTIVE BOARD MEETINGS

All SDG members are welcome to attend

February 15, 1986, Saturday, 10:00 a.m.

April 6, 1986, Sunday, 1:00 p.m.

May 18, 1986, Sunday, 1:00 p.m.

June date to be announced.

Meetings are held in the Parish House Library, St. James Church, 119 North Duke Street, Lancaster, Pennsylvania.

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Outreach~

Have you sent in your reply to the SACRED DANCE GUILD OUTREACH '86. This is really important to all SDG members. It is your chance to be a really active part of the Outreach. The choices are great!

OUTREACH '86 Regional Festival - Pilot Project Package

OUTREACH '86 Guild-Sponsored Event - Guidelines

OUTREACH '86 Ambassador

FESTIVAL '88 or '89 - Application for bid

Check your choice and send with your name and address to Helen Castle, National Program Director, 1897 Sturbridge Drive, Lancaster, Pennsylvania 17601.

Letters to the Editor

From Dottie Johnson, Frederick, Md. 21701

"...I have always read and re-read the Journals - since my first written thread of communication with kindred spirits....I have always said that the NL/J was my only link for many years - a wonderful blessing..."

*

From Karen Chapman, 740 Turn Point, Friday Harbor, Wa 98250

Has anyone done any dance/research on biblical Judith? I am in the process of doing a discussion/dance on Judith. Please write me at the above address.

*

From Connie Fisher, 2557 South Dover #22, Lakewood Co 80227:

To the Members of the Sacred Dance Guild -
Thank you, dear friends, for your generous support
of the Connie Fisher Endowment For Sacred Dance
at the Iliff School of Theology. Your contribu-
tions, both as a group and individually, have
helped to insure the teaching of Sacred Dance
for many years to come.

With love,

Connie Fisher

*

From Margaret Taylor Doane, 4242 N. Wilson Ave.,
Fresno, CA 93704:

"Have just enjoyed the Journal. You really are
the heart beat for S.D.G....I keep busy with
peace groups, etc. Also took part in a Ch. Ed.
Workshop in Oct. Jan. 17,18 I'll be assisting in
the use of movement in a Spiritual Growth weekend
for U.C.C. churches in Fresno...."

*

From Barbara Miller, 12030 SW Riverview Lane,
Wilsonville, OR 97070:

In response to Lisa Greene's letter about re-
sources for Sacred Dance items: Earthen Vessels,
3219 W. Dailey St., Phoenix, AZ 85023 (602-942-
6166). They handle pottery, eucharistic cups,
plates, votive lights, plaques and ministry
medallions. Some of these are available with a
Sacred Dance insignia on custom orders....
Also Susan Cole has some great hand-screened
stationary: Dancing Letters, 3917, NE 44th St,
Vancouver, WA 98661

Recommended Reading

To All SDG Members: Do procure a copy of the Sharing Company's Books on Dance For Worship and Education for Children and Adults. It is a great listing of all books, pamphlets, etc with short reviews. The Address is P.O. Box 2224, Austin, TX 78768-2224.

1.

Dance in Liturgy with the Emotionally Disabled by Doug Adams. Available for \$4 plus \$1 postage and handling from The Sharing Company, address above.

The November 1985 issue of Modern Liturgy focuses on using the arts in worship with the emotionally disabled....Modern Liturgy, Volume 12, No. 8 provides articles detailing that work....Two Dancers for Two Different Drummers by Barbara Lyon, Clown and Gown by Thomas B. Woodward, Singing without Danger by Rosemarie Anderson, A Picnic Communion by Miles Renear, and Puppets in the Pulpits by Linda Stewart Ambler.

2.

The Spirit Moves by Carla DeSola. Now available \$9.95 plus \$1 postage and handling from The Sharing Company, address above. (BACK IN PRINT)

From the Preface written by Doug Adams, Professor of Christianity & Arts, Pacific School of Religion, Berkeley, California....In class and in writing, Carla's instructions are like prayer. In effect, her book is like a prayer book. I have often been present as dances become prayer; but an experience is unusually refreshing where the instructions become prayer. One reason so many people return to this book time and again is the praying that this book evokes....

NOTE: THIS BOOK IS AGAIN AVAILABLE!!

3.

Attitudes & Arabesques, Leslie Getz-Getz Dance Library, 380 Curtner Ave., #1, Palo Alto, Ca 94306.

This is a Guide to Current Dance Periodicals and comes out monthly. To subscribe send a check to Mid-Peninsula Dance Guild, A CAPA Affiliate, 1313 Newell Road, Palo Alto, Ca 94303. Rates are \$11 Individual, \$14.50 Canada & Mexico and \$17 Institutional, and Foreign Individual & Institutional \$20.00. Make checks payable to Mid-Peninsula Dance Guild.

Sacred dance enthusiasts have a resource!

Share in a community of interfaith dancers, choreographers, clergy, and lay people who are ministering and worshipping through movement.

Dance festivals, workshops, their times and locations; music and movement ideas; an annotated bibliography of works in print on sacred dance are available through newsletters and journals.

Guild members receive encouragement and share and celebrate together via local chapters of the SDG, mini-festivals, national dance festivals, and frequent mailings regarding touring leaders in religious dance.

FOR MORE INFORMATION ON MEMBERSHIP contact:
Ellen Roberts Young, 214 E. Athens Ave.,
Ardmore, PA, 19003, (215) 649-2526.

Chapter News

Rocky Mountain Sacred Dance Guild:

1. Fall Workshop "Waiting, Wondering, Wandering" Saturday, Nov 17, 1984
(This was added due to the inspiration of the title.)

Lakeshore (Illinois, Indiana, Wisconsin)

1. Janet Skidmore accepted the directorship of the dance program at Wheaton College in Wheaton, Illinois. Susan Fay, its founder, also SDG Member, will manage Mid-American Dance Company in St. Louis, Missouri.

Upper South (Delaware, Maryland, West Virginia)

1. Sept 15, Celebration! Service of dance Good Shepherd Lutheran Church, Frederick, Md.
2. Oct. 19, Saturday, Workshop with Barrie Gibby, Hood College, Frederick, Md.
3. Dec., Dancing Christmas Carols and Potluck. Details to be arranged.
4. April 12, 1986, Workshop with Reverend Ann Laprade, St. Andrews Methodist Church, 1014 Maryland Ave., Hagerstown, Md.

Music

Margaret Taylor Doane suggests the following:

An excellent book of songs: Winter Risen and cassette tape of these songs by Robert Fabing, S.J. are available through No. American Liturgy Resources, 10802 N. 23rd Ave., Phoenix, Ariz 85029. Each song has suggestions and sketches for congregational participation. This is usable for both Protestant and Roman Catholic groups.

JOURNAL

Editor's Note: It is truly with great pride that the Journal presents some of the Sacred Dance Professional Companies. Others will be presented in the Spring issue.

Orchesis Sacred Dance Company

Orchesis Sacred Dance Company was founded in 1977 soon after Barrie Gibby attended her first Eastern Penn. Guild Chapter Workshop and meeting. Having little previous spiritual motivation through dance, Barrie first struggled through what now seems like an evening "performance" in the guise of a structured liturgy in a church setting. The occasion was Lancaster's annual Town Fair, and there has been much growing, learning, and re-evaluating since then.

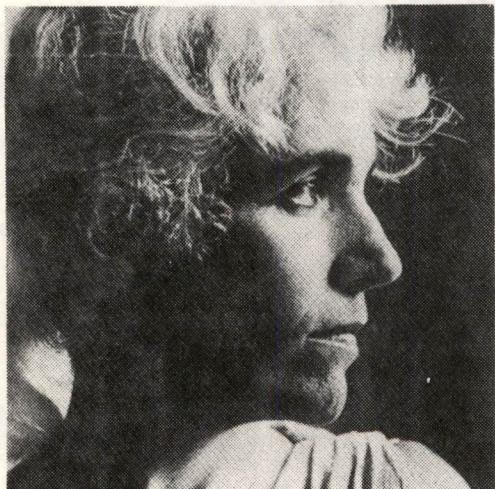
In July, 1978, the company of 14 (ages 15-45) gathered to tackle "Celebration Beyond Words", a dance liturgy using songs, psalms, themes, clown/mime, canticles and celebration props for an evening during the Summer Arts Festival. Orchesis was also asked to do Sunday forums or workshops to introduce congregations to sacred dance. The company's young teens were particularly adept at warming the audience with their inner glow, especially school children and nursing homes. Orchesis has guested at many churches throughout the mid-Atlantic region with music, verse, and choreography ranging from traditional to avant-garde.

I think the highlight of Orchesis was an original "Dance Liturgy For The Sacraments" danced in 1982 with six dancers as a Sunday morning service as well as weekday evening.

The "Dance Liturgy For The Sacraments" began with a short musical prelude, followed by randomly dispersed masked dancers who ran and screamed a self-righteous confession to the closed altar rail. These false worshippers were interrupted by a noisy, desperate interloper/mime who was asked to leave but who pursued his "call" to the front of the sanctuary, where a mimed struggle/rope tow ended in his frustrated scream, drop, and silence. Unfolding/rebirth began the Absolution working into Billings' "Jesus Wept", sung and danced as a canon with acapella choir. Union and Birth included the Magnificat, a reading, Bach's Air in G for "Mary and Gabriel", and a Canticle. "Man Danced for his Soul and Eternal Life" was a "Fear, Grief, and Celebration Trilogy" for three dancers to music in 5/4 time by John Rutter (contemporary). "Exalting and Praise" included Vivaldi, Bach's "Jesus, Joy", and a Shalom. We ended with Holy Communion, Prayer of Thanksgiving, danced Evening Hymn, Benediction, and musical Postlude.

Orchesis has been blessed with a cooperative Church Staff at Barrie's St. James Episcopal Church. St. James also has a renowned organist, whose musical technique and contacts are incomparable. Other opportunities occur occasionally. The company has never had a brochure or done any self-promotion. We have all learned an immense amount about sincerity of movement and reason for being, sensitivity to audience, and appropriateness of costuming and special effects. The sense for season and liturgical order has taken on new importance. We all love sharing our ministry and agree that sacred dance is the ultimate spiritual experience!

Magdalena Movers



Magdalena Movers is a liturgical dance company offering dance/prayer events (performance plus participation), dances for liturgy and workshops. Performances, liturgies and workshops are each tailored to the needs of the community served. During the past year we have danced in parish and cathedral liturgies, campus ministry staff conferences, inter-seminary conferences, and at retreats. Our ecumenical membership gives us experience with Roman Catholic, Anglican and Reformed traditions. The dance/prayer

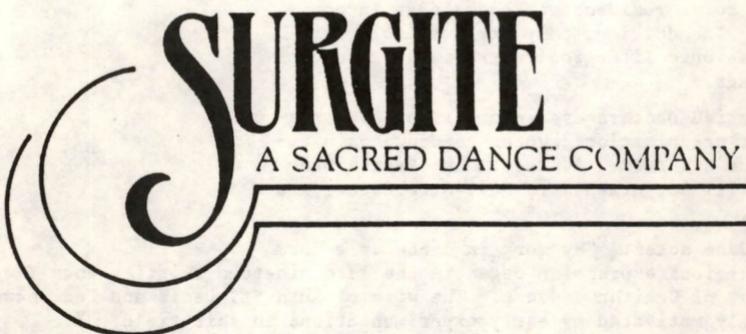
event uses 3 dancers; for workshops and liturgies we work with 1 - 12 dancers.

Maggie Kast, Director, is former artistic director of Chicago Contemporary Dance Theatre, a professional modern dance company. She currently studies theology in the M.T.S. program at Catholic Theological Union, where she leads a gathering for embodied prayer.

James Jana, Associate Director, currently teaches dance and other arts for gifted and other special children at the Bell School, Chicago. A former Fountain Square Fool, he has choreographed and performed liturgical dances for St. James (Episcopal) Cathedral for many years.

Workshops can be oriented towards the experience of embodied prayer or focussed on dance in liturgy. In either case, they aim to help people "sing a new song," develop their non-verbal expression of faith and expand their ability to form symbols through movement.

Contact: Magdalena Movers, Maggie Kast, 5320 So. University Ave., Chicago, IL 60615.



SURGITE

A SACRED DANCE COMPANY

Surgite, a sacred dance company, was incorporated on March 8, 1985, and participated in its first service on Saturday, April 6. This Easter Vigil service at St. Thomas of Canterbury Episcopal Church in Albuquerque, New Mexico was a particularly auspicious time to begin the work of the company, for "surgite" is Latin for "arise". Surgite is a non-profit, tax-exempt corporation serving the state of New Mexico, and particularly the Albuquerque area. The company is non-denominational, and affiliated with the New Mexico Conference of Churches. The Board of Directors includes Dr. Wallace Ford, the Executive Secretary of the New Mexico Conference of Churches, Darrel R. Randall, principal oboist with the New Mexico Symphony Orchestra and composer, and the Rt. Rev. Richard M. Trelease, Bishop of the Episcopal Diocese of the Rio Grande. The Executive Director is Keri Sutter, former director and founder of the St. John's Cathedral Dancers, which served the Albuquerque area from 1979-1985. Since its inception, Surgite has prepared workshops for conferences and church camps, and participated in services in Luteran, Episcopal, Roman Catholic, and Presbyterian churches. Surgite, pronounced SOOR zhee teh, is in residence at St. Thomas of Canterbury Episcopal Church, and is available for services, workshops, and concerts. The company address is: Surgite, a sacred dance company, 425 University NE, Albuquerque, NM 87106.

The Parish Dancers~

The Parish Dancers -- An interdenominational company of professional dancers formed in 1983 under the artistic direction of Mary Jane Wollbers; its members are from several northeastern states. All of them have extensive experience in dance as a dimension of worship, their choreographic strengths contributing to the repertoire. They perform in services of worship, serve residencies, and appear in concert. In addition, they are available for commissioned liturgical works in a variety of settings.

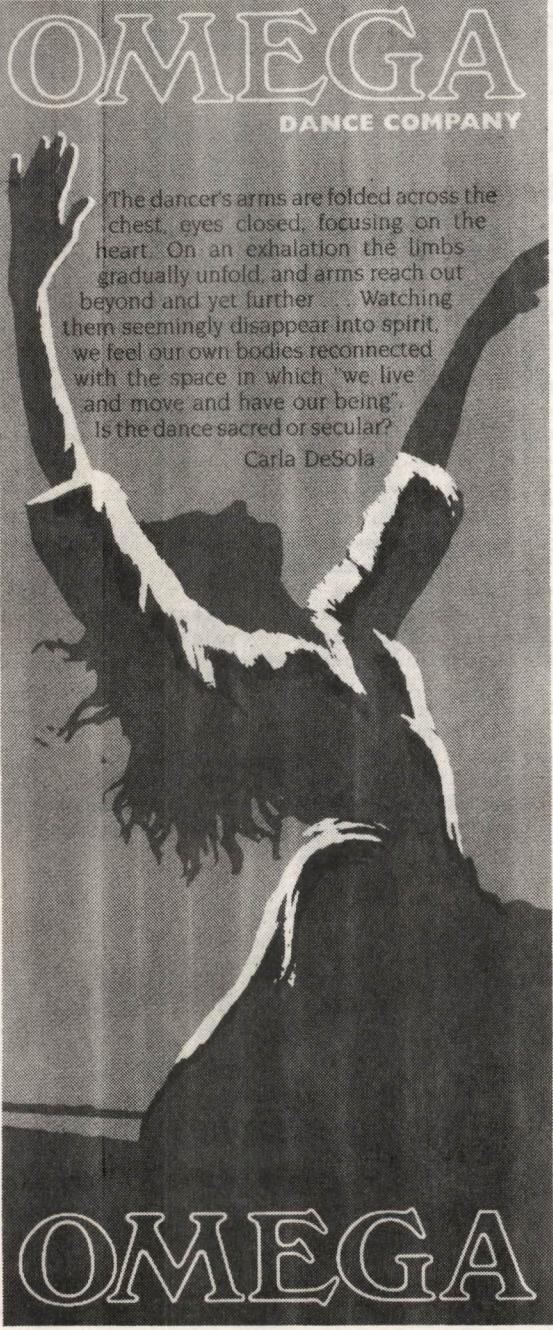
The Parish Dancers are incorporated as a non-profit organization devoted to dance as a religious art form. Address: The Parish Dancers, 111 So. Green St., East Stroudsburg, Pa 18301.

Mary Jane notes: "My work in dance as a form of religious expression began in the late nineteen thirties when I was a student of Denishawn dance. The work of Ruth St. Denis and Ted Shawn strongly motivated my early experiments in this field..."



OMEGA

DANCE COMPANY



The dancer's arms are folded across the chest, eyes closed, focusing on the heart. On an exhalation the limbs gradually unfold, and arms reach out beyond and yet further... Watching them seemingly disappear into spirit, we feel our own bodies reconnected with the space in which "we live and move and have our being". Is the dance sacred or secular?

Carla DeSola

Dedicated to the exploration of the sacred in dance... group and solo performances, workshops and consultations for schools, conferences, community celebrations and for contemporary and traditional liturgy in churches and synagogues.

The Omega Dance Company was founded in 1974 to express the spiritual-social-healing dimensions of dance; to explore inner aspects of movement integrated with the world's spiritual resources; to bring dance into religious observances and in concert for all settings including the liturgical framework.

The company is in residence at The Cathedral Church of St. John the Divine, New York City. It is an interfaith lay group of professional dancers under the direction of Carla DeSola, the founder. Miss DeSola, a graduate of Juilliard, has pioneered in liturgical dance. She dances and conducts workshops throughout the country, is the author of Learning through Dance and The Spirit Moves... A Handbook of Dance and Prayer.

Each member of the company is a unique artist dedicated to personal and spiritual growth and service to others. The company members conduct workshops, perform concerts, choreograph for and perform in liturgies and religious services for churches, synagogues, schools, colleges and retreat centers.

(The Omega Dance Company in residence at The Cathedral Church of St. John the Divine, 1047 Amsterdam Avenue, New York, NY 10025)

OMEGA

St. Mark's Dance Company

301 A STREET, S.E. WASHINGTON, D.C. 20003

The St. Mark's Dance Company began its long life in 1950 as a trio - 2 women and 1 man - performing abstract and comic dances in local clubs, theatres, and community groups. Since that time the Company has undergone several metamorphoses becoming the Mary Craighill Company, the Washington Contemporary Dance Company, the St. Mark's Chancel Dance Group, the Arlington-St. Mark's Dance Company and finally, the St. Mark's Dance Company.

Early on, Mary Craighill discovered that her real concern in the dance was communication - real people on stage communicating with real life experiences. This led to an interest in dance in religion and to the use of an eclectic technique - Ballet, Modern, Jazz, and Ethnic - sometimes Mime - whatever magnifies the expressiveness and the clarity of the dance. This interest in dance as a communicator led naturally to a desire to see the dance take its place alongside music and architecture as a heightening of religious expression. There is no separation between dance and religion and life. They are all one. Therefore the thrust of the Company's work has been simultaneously inreach and outreach. Inreach to the church - to reestablish dance as an acceptable medium of religious communication in the liturgy of the church. Outreach to the marketplace - to create and present dances of substance and integrity that have meaning for people in their present life situations. These philosophies have created and directed the paths the Company has followed, the highlights of which can be summarized as follows:

1950-1957 - Created special programs for the Pageant of Peace, Gallaudet College and the American Guild of Organists. In 1955, Mary Craighill produced and directed a program of authentic Eighteenth Century Theatrical Dancing for the Folger Shakespeare Library. In 1955 and 1956, she directed the Christmas Pageant for the Washington Cathedral. In 1957, she did the choreography for John Langstaff's "Christmas Masques and Revels", presented in Washington, D.C. and New York City. This production was remounted for NBC Television in 1967 and has become an annual event in New York City, Boston and New England. It is now known as "Revels" and returned to Washington in December of 1983 for the first time since 1957. Mary's dancers and choreography have participated in most of the productions and she will create new choreography for "Revels '84".

1957-1962 - Toured Washington area and East Coast as the only dance member of Chancel Drama Cycle, an interdenominational consortium of drama groups presenting secular/religious plays during Lent.

1962 - Invited by St. Mark's Episcopal Church to take up residence in the church as St. Mark's Chancel Dance Group. Moved Company activities there and opened St. Mark's Dance Studio offering classes in Ballet, Modern

and Jazz for all levels of training.

1962-1967 - St. Mark's Chancel Dance Group created "Peer Gynt", choreography for "Lost in the Stars", the "Rejoice Mass", "Stages of Man", "Gospel Song", "Liturgical Symphony", for tour with the Chancel Drama Cycle.

1967-1975 - As a direct result of his attendance at one of the Company's concerts held at St. Mark's, followed by a dialogue with the audience, Benjamin Henley, Acting Superintendent of Schools, invited the Company to come in to the Public Schools of D.C. with the same format. The Company worked in the inner city schools for the next eight years conducting creative workshops for the students and workshops for teachers under the Innovation Team of the Model School Division, as well as giving performances followed by conversations with the children. Support for this came from the D.C. Commission on the Arts and Humanities, the Meyer Foundation, D.C. Recreation Department, the Urban Service Corps, and the Sears-Roebuck Foundation.

1971-1975 - Hearing of St. Mark's work in the D.C. Public Schools, Arlington County invited the Company to become the resident, fully professional dance company of the county. The Company worked in all the Arlington County schools and toured in the State of Virginia. The professional company gave two public concert series a year and conducted a dance school and junior company. During this period, Ms. Craighill developed curricula and standards for all county sponsored dance teaching in Arlington County.

1975-1981 - Ms. Craighill and the Company returned to St. Mark's full time, resuming an active role citywide, and establishing Lunch Theatre. Lunch Theatre was variety entertainment, with lunch, for the workers, residents, merchants, and school children of Capitol Hill. It ran on a monthly schedule. Featured were St. Mark's Dance Company and local guest artists. (Lunch Theatre discontinued as of January 1981.)

Concurrently with all of the above, the Company gave many performances, lectures and workshops for area churches and performed continually for St. Mark's services. Their tours included Spencer Memorial Church, Brooklyn, New York; Albion College, Albion, Michigan; Mr. Hermon School, Mt. Hermon, Massachusetts; Western Maryland College, Westminster, Maryland; Lebanon Valley College, Lebanon, Pennsylvania; Suny, Delhi, New York; Lycoming College, Williamsport, Pennsylvania; The Episcopal Cathedral in Wilmington, Delaware; and others.

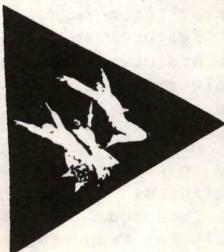
Since 1981, Ms. Craighill and the Company have devoted their energies to realizing more fully their philosophy of inreach-outreach. Liturgies in dance have been created for the Church (Advent Procession, Eucharistic Prayer C).... Ms. Craighill has now designed a new program for aging citizens which she implemented last spring. This event features an oral history, volunteered by a member of the audience. This history is then improvised in dance by the St. Mark's dancers. The whole proceedings are videotaped and played back, giving the audience the opportunity to critique and discuss, with the dancers, the entire occasion.

In August, 1984, Ms. craighill and the Company traveled to Berkeley, California, for a week's residence at Pacific School of Religion. They conducted workshops in improvisation and repertory, taught technique classes, and gave two public performances, one at Grace Cathedral, San Francisco, and one at the Pacific School of Religion.



BODY & SOUL DANCE COMPANY is a professional modern dance company of three dancers who share a special interest in theology and the arts. Since we work in both theatrical and religious settings, our task intersects two worlds, the secular and the religious. We are not a liturgical dance company or simply another modern dance company. We are a company whose dances are created out of a religious world-view, out of a basic concern for the meaning of human existence. Because the question of meaning is the basic human question, both in the theater and in the church, most of our dances are appropriate in both places. Practically, that means we are equally likely to find ourselves performing in a tiny Methodist church in the San Joaquin Valley, or on the stage of the 5,000 seat Hall of Music at Purdue University.

Body & Soul Dance Company began in 1978 as a modern dance collective, and has gone through many changes. We incorporated in 1980, and describe ourselves as a modern dance company with a special interest in relating theology and the arts. Much of our work is done traveling, though we also produce a yearly Bay Area "season". We work in both secular and religious settings. We feel that our unique contribution to dance and religion is our blend of contemporary style, humor, and open-ended question-raising. Those interested in hiring the company should direct inquiries to Judith Rock, 142 El Toyonal, Orinda, CA. 94563.



BODY & SOUL
DANCE COMPANY